

ABSTRACT

Title of Thesis: LIGHTING DESIGN OF AM I BLACK ENOUGH YET?
THE ROBERT & ARLENE KOGOD THEATRE
CLARICE PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND, COLLEGE PARK

Jonathan L. Dillard, Master of Fine Arts, 2011

Thesis Directed by: Associate Professor, Brian MacDevitt,
School of Theatre, Dance, and Performance Studies

The purpose of this Thesis is to provide research, supporting paperwork and production photographs that represent the lighting design for *Am I Black Enough, Yet?* by Clint Johnson at the University of Maryland, School of Theatre, Dance and Performance Studies. This thesis contains the following documentation: a lighting design concept statement, research images which inspire the lighting design for the production and visually communicate to the director the ideas of texture, color quality, and angle of light; the scenic ground plan and hanging elevations; all three plates of the light plot communicating to the electricians where to hang each individual lighting unit; the channel hookup which supports the light plot; the cue track used to develop and record the cue structure; a magic sheet used to facilitate the design and cueing process, and production photographs documenting the final design.

LIGHTING DESIGN OF *AM I BLACK ENOUGH, YET?*
THE ROBERT AND ARLENE KOGOD THEATRE
CLARICE PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND

By

Jonathan Lee Dillard

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
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2011

Thesis Committee:

Associate Professor Brian MacDevitt, Chair

Associate Professor Daniel Conway

Professor Helen Q. Huang

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Dedication

This thesis is dedicated to my family, friends, and fiancée. IWW.

This thesis is also dedicated to all of the mentors, teachers and professors who have guided my curiosities and encouraged my intellectual pursuits.

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Chapter 1: The Pre-Production Process

1.1: Lighting Design Concept Statement

Lighting Design Concept Statement for:

Am I Black Enough, Yet? by: Clinton A. Johnson

The question the title poses serves as an obvious reminder that race and culture are held close to the hearts of every person. We must choose not to focus on what separates us but what binds us together as humans living on one planet. We, as an audience, gain strength and courage from witnessing this production. The strength to confront those who are wrong in their ignorance, and the courage to accept the skin we are born into.

Am I Black Enough, Yet? The bold title to the play hangs on a stark white drape, challenging the audience as they enter a frozen space; the audience is left to ponder this question and eventually plunged into an icy darkness. Emerging from the quite nothing the soulful sound of tapping; a slowly illuminating light skirts the stage floor mimicking the rhythmic performer. His heavily cut figure continues to be bronzed, accentuating every flip and flick of his feet. A sudden stomp extinguishes the light on stage. Silhouetted figures pierce the curtain, their ambiguous forms merge and swell as they sing Fats Waller's anthem "Black and Blue" until settling on solitary shadows. (See Fig.1.1, Fig. 5.2)

This barrier is ripped away in a colorful burst revealing the diversified troupe members and the revitalized room. Exposed lighting elements surrounding the stage highlight the hanging trinkets, windows, chairs, bus signs, and fragments from the world we know. When we are first introduced to the cast members in the opening scene, they come to us as people. People as bare as the theatre itself. They are trying to answer the same question you were just confronted with. They have not yet pulled the skin of their coming characters over their own.

The show has started but the opening instructions are critical to the rest of the journey, everyone in the audience has been turned black. The initial fears and intimidations that come when talking about race are wiped away. We must

be able to judge the reactions of our newly changed brothers and sisters on an even playing field. We are one great big family now, even though we should have been before we walked into the theatre together.

The bitter irony of an African American calling a British born African not black because of the way he talks and acts is what immediately awaits us after our transformation. The cold fluorescent twittering above the newly paired college roommates standing in front of the Housing Office employee accelerates our own impatience. The absurdity of claiming all that is black into one version of a culture is quickly squashed as Ty the American talks with Oba's African mother over his cell phone, his rudeness sways to a politeness instilled by his own mother and eventually leads to a nervous anticipation of being invited home to Oba's house in Africa. As the pair leaves the housing office, our first lesson in blackness is bestowed; prejudice can come from anybody and can be removed by anyone.

The syncopated rhythm of passing streetlights on a city bus echoes the poetic delivery of "Two Black Girls, One of Them White". The passing brake-light red and street-light green hues amplify the tiredness in the two women's faces. Walking in and out of the cold night air, the narrator is perplexed and humbled by the visually diverse pairing. Settling into his spot standing on the swaying bus, he looks over the two girls. Immediately separated by their color, their class and neighborhood bind them closer than any baggage of skin could.

In the backroom of a French jazz club, thick smoke swirls in the air like a ripping alto sax, catching the colors of scarlet neon and saturate indigo light that charm their way from the front of the bar. (See Fig. 1.5, Fig 5.9) Gene Simmons a rep from the NAACP wants Walker to come back to the U.S. and accept an award. Simmons is shocked at first when Walker refuses, but as the two trade riffs back and forth like competing musicians, and the lamp above seems to dim and a sense of longing and nostalgia washes over, the reason for Walker's reluctance is clearer. The acceptance and reverence that Walker feels in a foreign land where he is not viewed as a minority but as a genius is astronomically higher than the fraction of human decency and respect he received in his native land. The "Master" Bernie Walker will not return home to a

country that called him despicable names, no matter how much things have changed. They now may be willing to accept his ethnicity, but his sexuality will be another issue. The men approach the door to the front house, a flood of jazz music and saturate light pour over their bodies, bathing them in a warmth and tenderness found only in the souls of those who are content.

The piercing starched white over-head light and secret shadows of the International Slang Councils meeting room is reminiscent of an underground war room. (See Fig.1.7, Fig.5.7) With all of the silliness and informality of their mission, these men take their business with the complete seriousness and urgency of a country preparing for war. To these five men, their culture and gift to the world is slang; the blending and adapting of languages and street vocabulary is no laughing matter. Well maybe a little.

In stillness resembling the beginning of the show, we focus our attention to a lone storyteller. Speaking of his childhood desire to search for heroes that looked like him in mainstream culture, the young African-American male tenderly reaches us with his words from a tawny spotlight. As an adult, he searched for an author of his favorite children's books, books that were filled with children that looked like him. His search was difficult but rewarding. With a raise of his hand the hanging objects above him preciously illuminate, the umber hues and rich ebonies of Ezra Jack Keats illustrations emerge from the cluster of everyday objects. Hidden in our everyday world, we can find heroes, as well as vibrant rainbows of color that include everyone.

By the end of our journey, when we leave the theatre, some of us will still be black. Others will revert back to their old selves, with a little piece of them inside that knows that they belonged to a rich and fabled culture, one that endured the hardest of hardships and emerged as a budding community of art and leadership. Coming away from this production, it is hard not to carry a pride and kinship with you. The world becomes a little smaller after experiencing this production, and you gain a lot of new brothers and sisters.

Chapter 1: The Pre-Production Process

1.2: Research Images

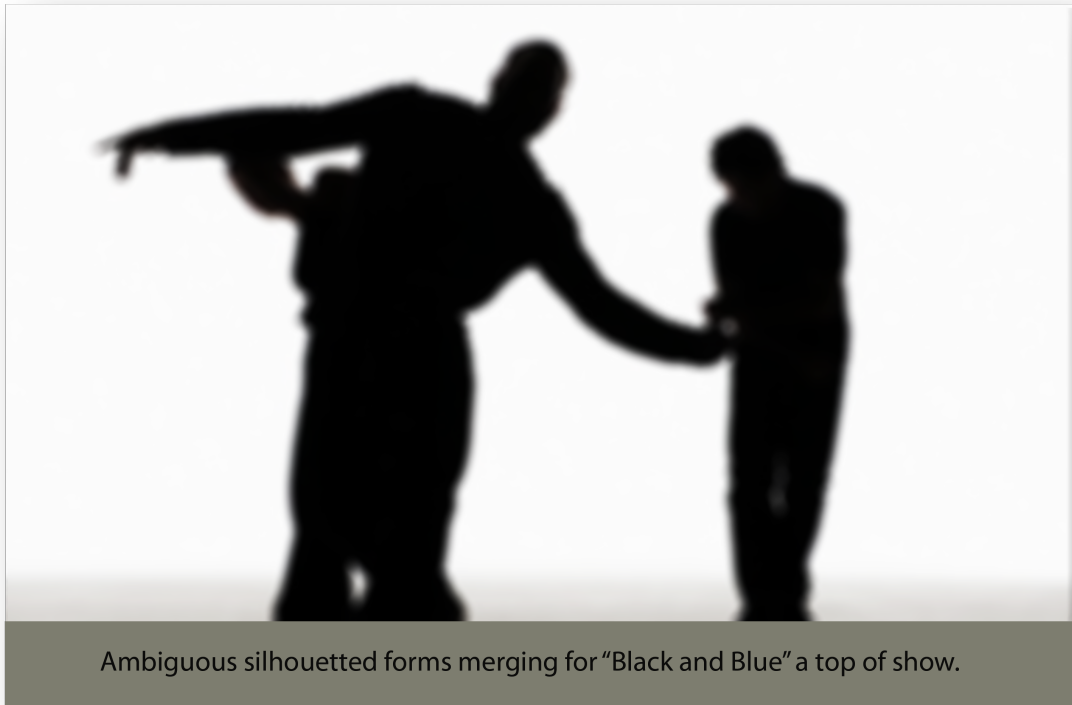


Fig. 1.1

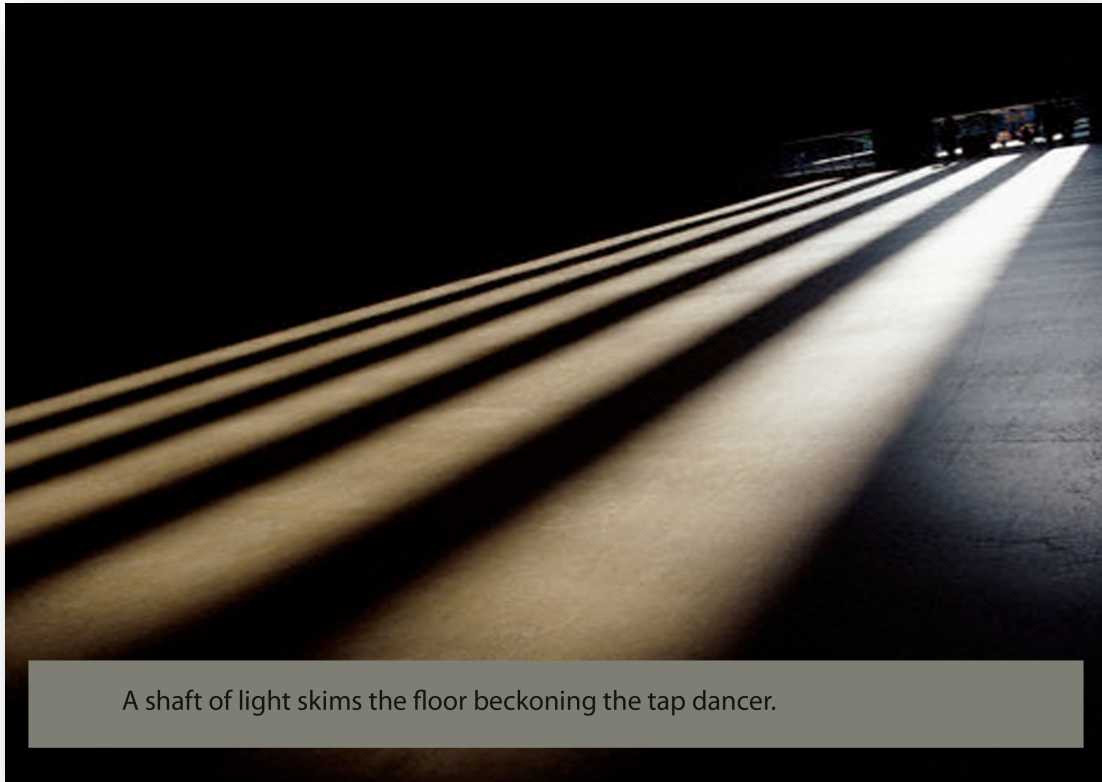


Fig. 1.2

Chapter 1: The Pre-Production Process

1.2: Research Images



Fig. 1.3



Fig. 1.4

Chapter 1: The Pre-Production Process

1.2: Research Images



Color tones and lighting angles for the French Jazz club in "After Midnight".

Fig. 1.5



Lighting used in background as scenic element and to add atmosphere.

Fig. 1.6

Chapter 1: The Pre-Production Process

1.2: Research Images



The initial feel for "Slang Council" should be secretive, stark, and intimidating.

Fig.1.7



The "Slang Council" holding the meeting on the stoop.

Fig.1.8

Chapter 1: The Pre-Production Process

1.2: Research Images



Fig. 1.9



Fig.1.10

Chapter 1: The Pre-Production Process

1.2: Research Images



Ezra Jack Keats used vibrant colors to simplify a child's world.

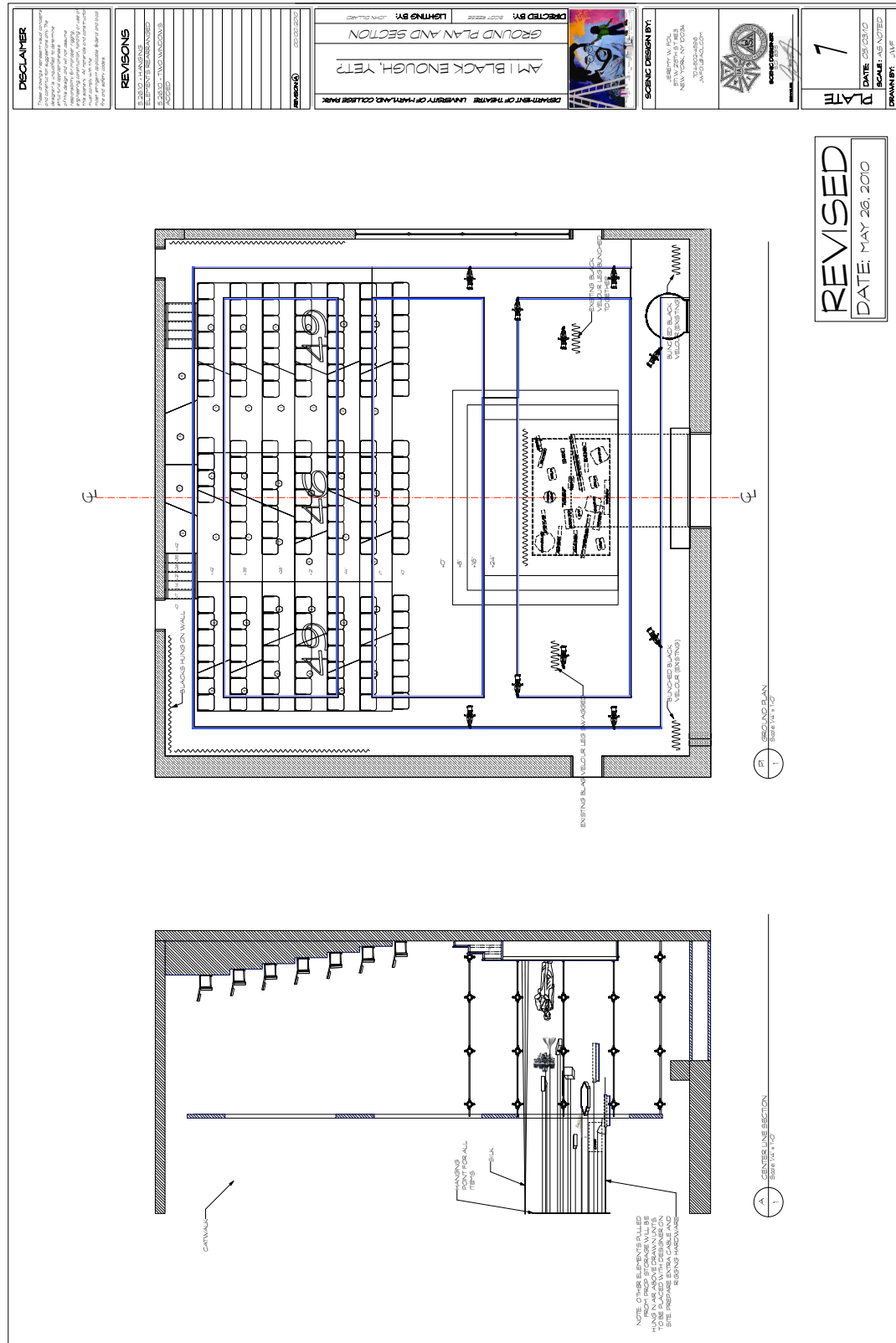
Fig. 1.11



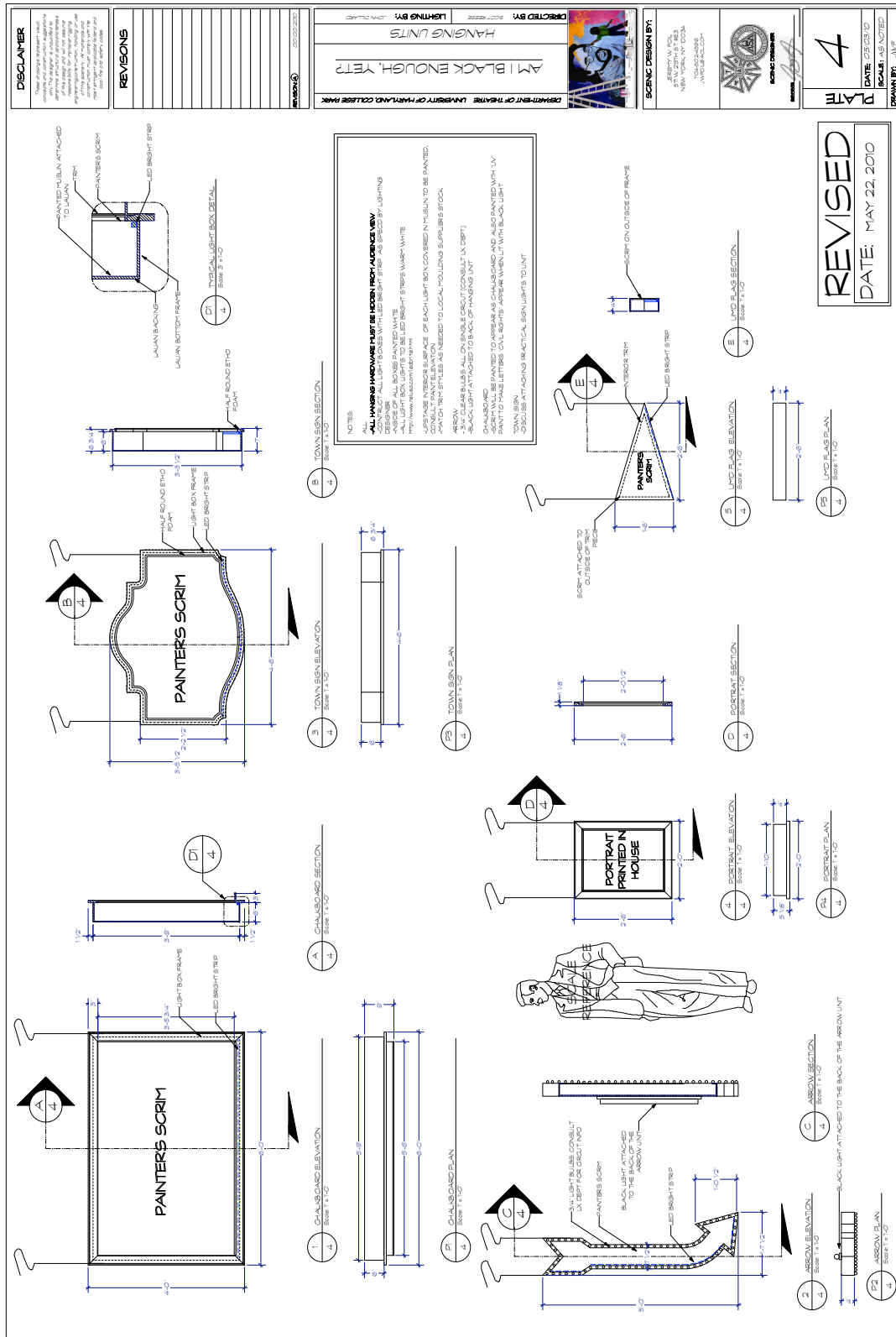
Ezra Jack Keats also used unsaturated colors in his skies and skin tones.

Fig. 1.12

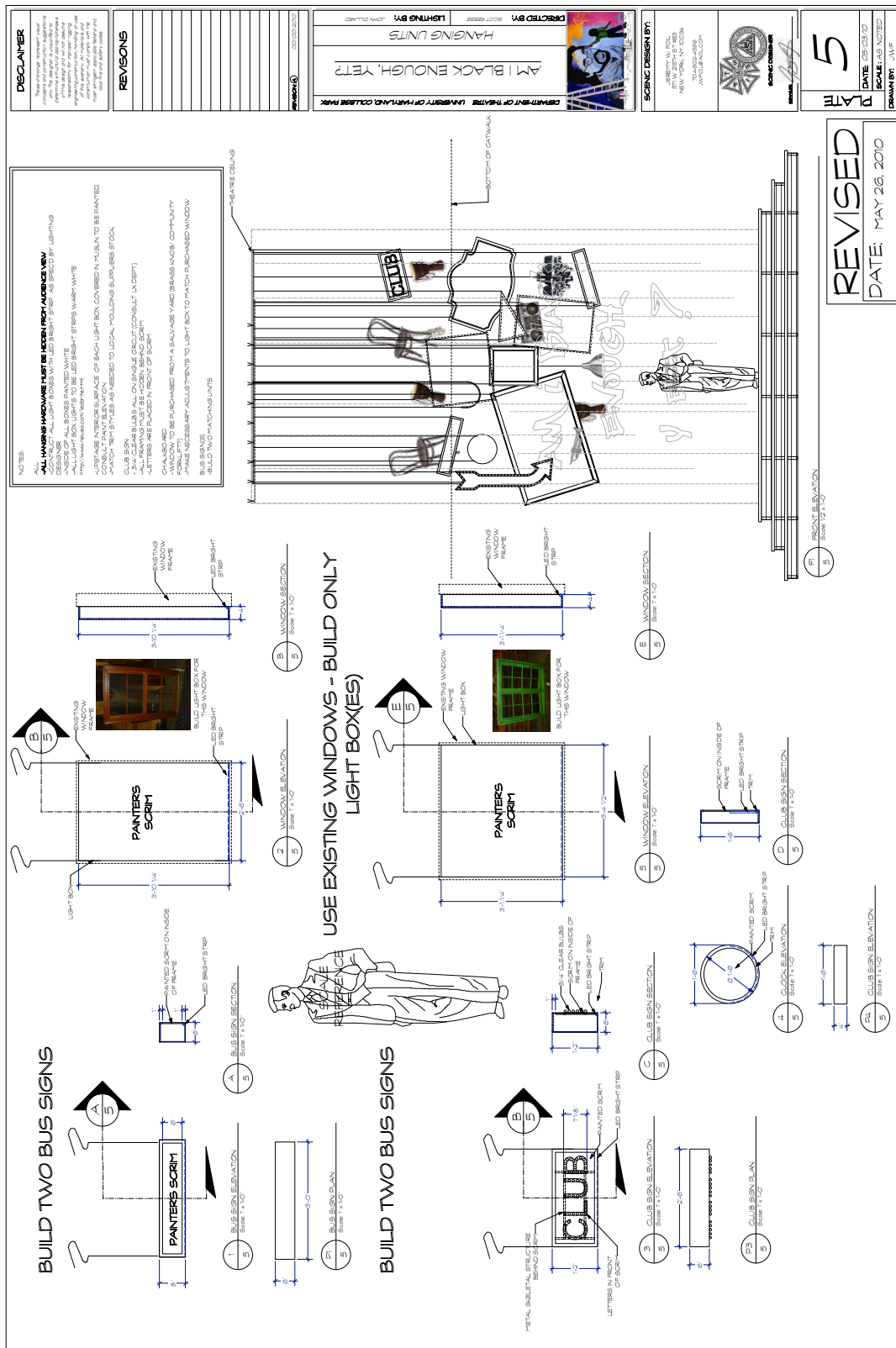
2.1: Scenic Ground Plan and Section



2.2: Hanging Elements Details

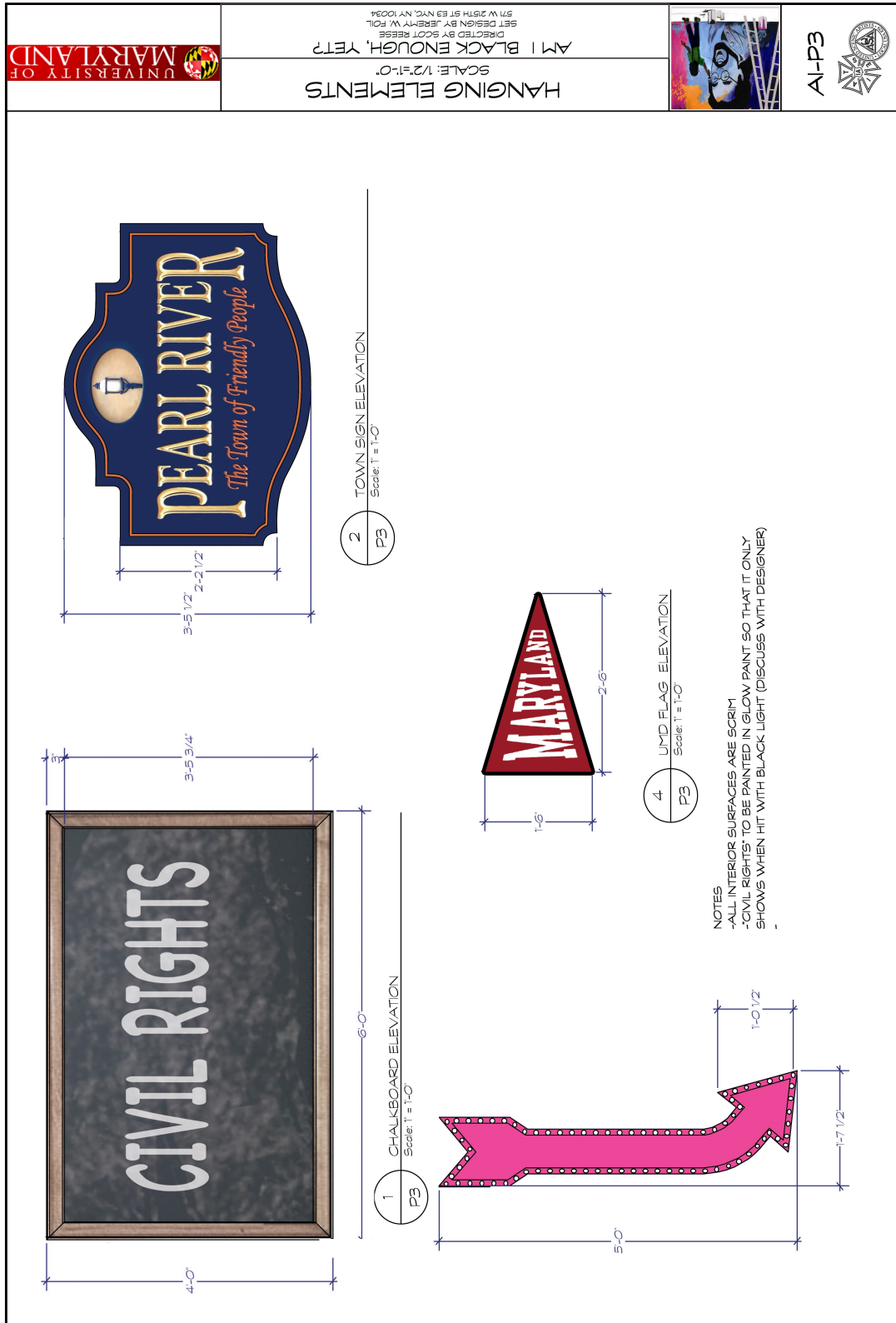


2.2: Hanging Elements Details




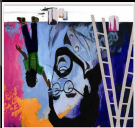

Chapter 2: Scenic Plates

2.3: Hanging Elements Paint Elevation

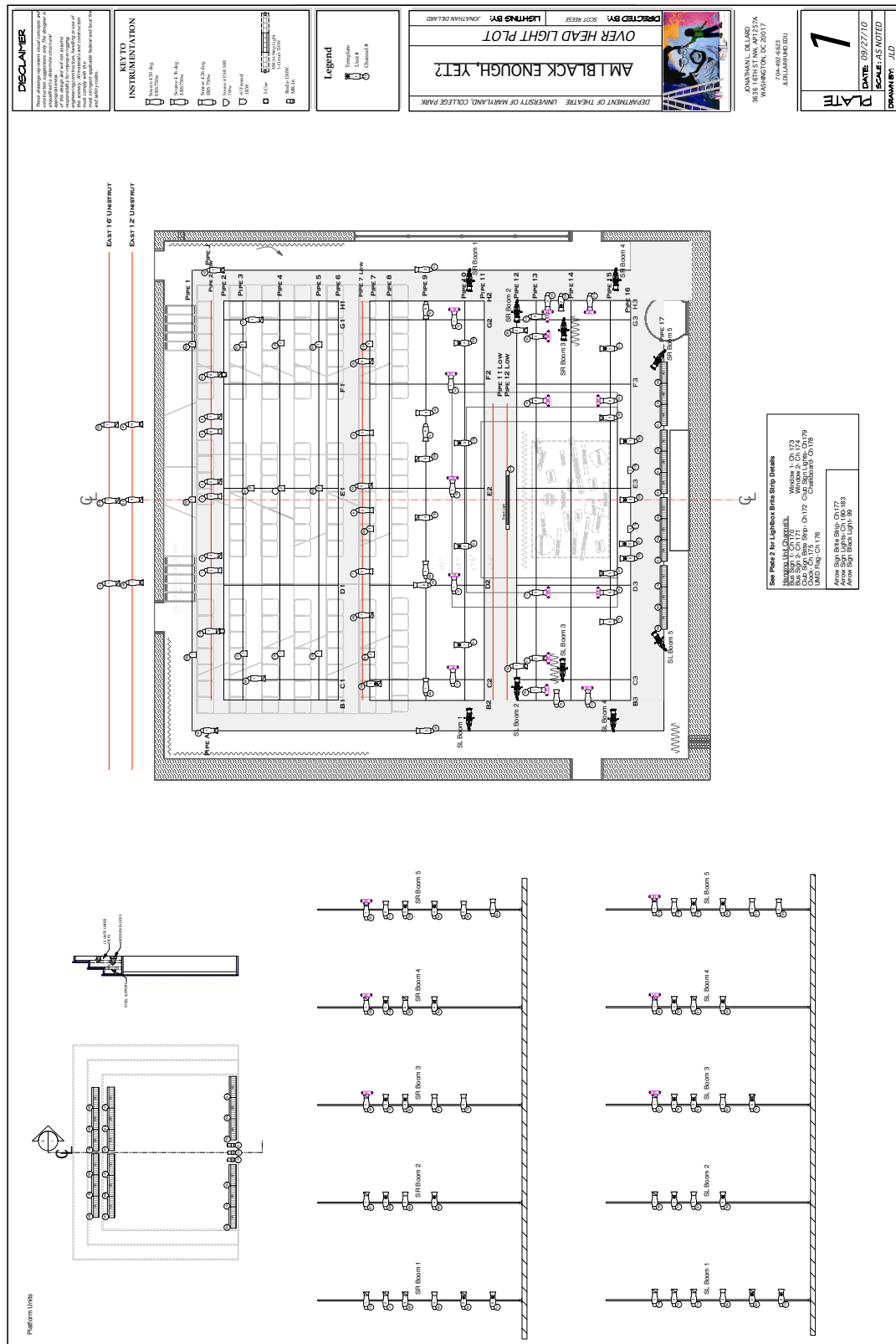


Chapter 2: Scenic Plates

2.3: Hanging Elements Paint Elevation

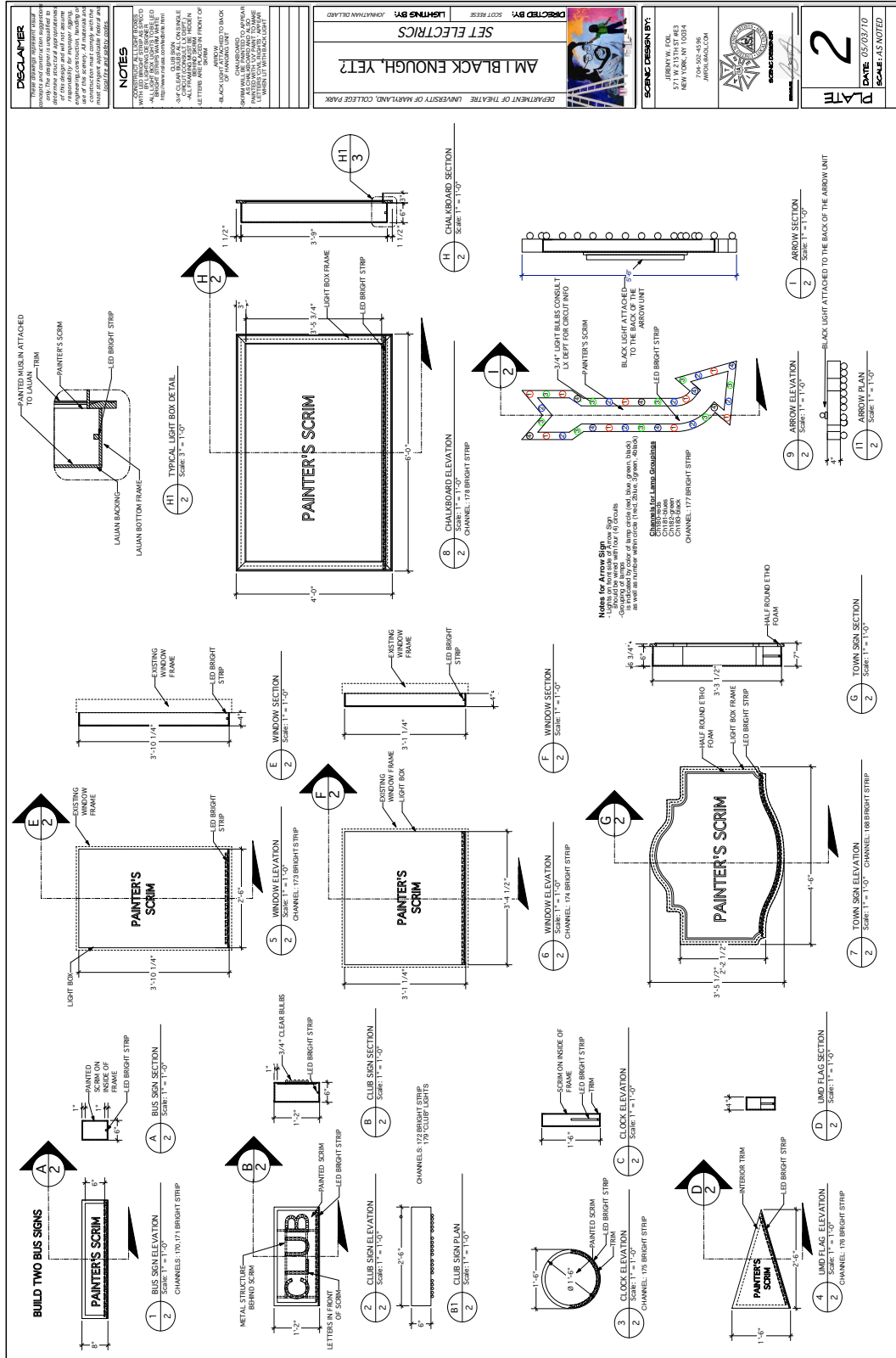
	<p>HANGING ELEMENTS/ EZRA KEATS</p> <p>SCALE: AS NOTED</p> <p>AM I BLACK ENOUGH, YET?</p> <p>DIRECTED BY SCOTT REES SET DESIGN BY JEREMY W. FOLL 571 W 25TH ST 83 NYC, NY 10034</p>		<p>AI-P4</p> 
<p>1 BUS SIGN ELEVATION Scale: 1" = 1'-0"</p> <p>X2 LAFAYETTE</p> <p>8' 8'</p>	<p>2 BUS SIGN ELEVATION Scale: 1" = 1'-0"</p> <p>X2 LAST STOP</p> <p>8' 8'</p> <p>3 CLUB SIGN ELEVATION Scale: 1" = 1'-0"</p> <p>1'-2"</p> <p>4 CLOCK ELEVATION Scale: 1" = 1'-0"</p> <p>1'-6"</p>	<p>5 LIGHT BOXES ELEVATION Scale: 1/2" = 1'-0"</p> <p>NOTES:</p> <ul style="list-style-type: none"> -LIGHT BOXES- PAINTED ON MUSLIN ATTACHED TO BACK OF LIGHT BOXES -FILL ENTIRE FRAME -PAINT INTERIOR SIDES OF ALL LIGHT BOXES TO MATCH BASE BACK GROUND COLOR -SHOWN AS THEY WILL BE HUNG IN SPACE 	

3.1: Overhead Light Plot

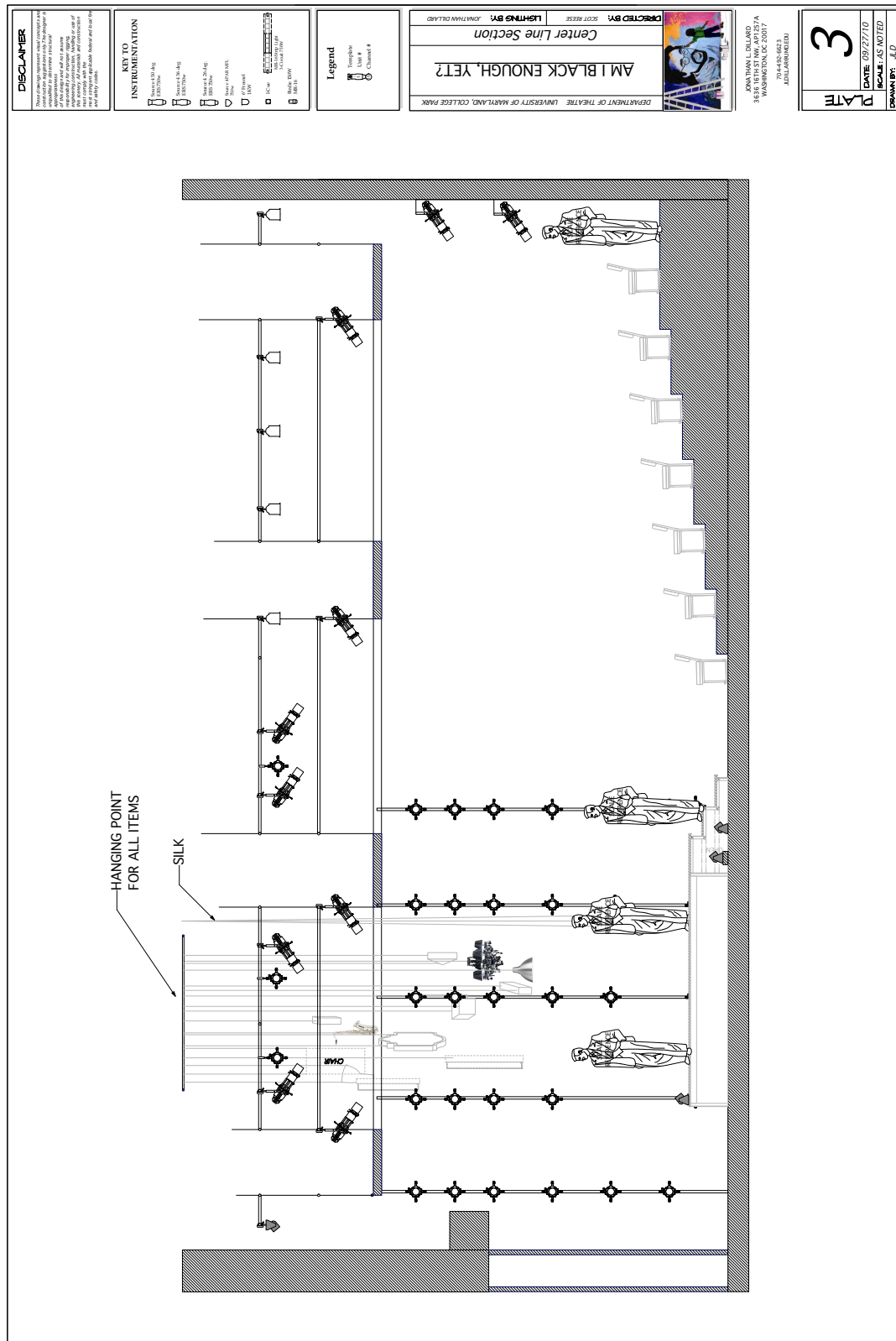


Chapter 3: Lighting Plates

3.2: Set Electrics



3.3: Lighting Section



Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enough... CHANNEL HOOKUP

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12/6/10

Lighting Designer: Jonathan Dillard

School of TDPS

ALD: Sara Tundermann, Kristina Herne

University of Maryland

Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(1)	Front Fill	Pipe 2 Low	2	Source 4 36deg 750w	NC	-	Source 4 36deg
(2)	Front Fill	Pipe 2 Low	4	Source 4 36deg 750w	NC	-	Source 4 36deg
(3)	Front Fill	Pipe 2 Low	6	Source 4 36deg 750w	NC	-	Source 4 36deg
(4)	Front Fill	Pipe 2 Low	3	Source 4 26deg 750w	NC	-	Source 4 26deg
(5)	Front Fill	Pipe 2 Low	5	Source 4 26deg 750w	NC	-	Source 4 26deg
(6)	Front Fill	Pipe 2 Low	7	Source 4 26deg 750w	NC	-	Source 4 26deg
(7)	Front Fill	Pipe 7 Low	2	Source 4 36deg 750w	NC	-	Source 4 36deg
(8)	Deck H	Pipe 7 Low	3	Source 4 36deg 750w	NC	-	Source 4 36deg
(9)	Deck H	Pipe 7 Low	5	Source 4 36deg 750w	NC	-	Source 4 36deg
(11)	Floor Toning A	C2	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(12)	Floor Toning B	D2	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(13)	Floor Toning C	E2	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(14)	Floor Toning D	F2	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(15)	Floor Toning E	G2	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(16)	Floor Toning F	Pipe 13	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(17)	Floor Toning G	Pipe 13	3	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	3a	M Fader	"	"	M Fader
(18)	Floor Toning H	Pipe 16	4	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	4a	M Fader	"	"	M Fader
(19)	Floor Toning J	Pipe 13	4	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	4a	M Fader	"	"	M Fader
(20)	Floor Toning K	Pipe 13	6	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	6a	M Fader	"	"	M Fader
(21)	Floor Toning P	Pipe 15	1	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(22)	Floor Toning M	Pipe 15	3	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	3a	M Fader	"	"	M Fader
(23)	Floor Toning N	Pipe 16	6	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	6a	M Fader	"	"	M Fader
(24)	Floor Toning O	Pipe 15	6	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	6a	M Fader	"	"	M Fader
(25)	Floor Toning L	Pipe 15	8	Source 4 36deg 750w	NA	-	Source 4 36deg
	Color Toning	"	8a	M Fader	"	"	M Fader
(26)	Blue/Grey Barrier	SR Boom 3	1	Source 4 26deg 750w	NA	-	Source 4 26deg
	Color Toning	"	1a	M Fader	"	"	M Fader

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(27)	Blue/Grey Barrier	SL Boom 3	1	Source 4 26deg 750w	NA	-	Source 4 26deg
	Color Toning	SR Boom 3	1a	M Fader	"	"	M Fader
(28)	Blue/Grey Barrier	SR Boom 4	1	Source 4 26deg 750w	NA	-	Source 4 26deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(29)	Blue/Grey Barrier	SL Boom 4	1	Source 4 26deg 750w	NA	-	Source 4 26deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(31)	Object Toning	Pipe 13	2	Source 4 50deg 750w	NA	-	Source 4 50deg
	Color Toning	"	2a	M Fader	"	"	M Fader
(32)	Object Toning	Pipe 13	5	Source 4 50deg 750w	NA	-	Source 4 50deg
	Color Toning	"	5a	M Fader	"	"	M Fader
(33)	Hanging Color Control	SR Boom 5	1	Source 4 50deg 750w	NA	-	Source 4 50deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(34)	Hanging Color Control	SL Boom 5	1	Source 4 50deg 750w	NA	-	Source 4 50deg
	Color Toning	"	1a	M Fader	"	"	M Fader
(35)	Furniture Dusting	Pipe 12	1	Source 4 50deg 750w	NC	R11 9	Source 4 50deg
(36)	Furniture Dusting	Pipe 12	2	Source 4 50deg 750w	NC	R11 9	Source 4 50deg
(37)	Object BCK Dusting	Pipe 15	4	Source 4 50deg 750w	NC	-	Source 4 50deg
(38)	Object BCK Dusting	Pipe 15	5	Source 4 50deg 750w	NC	-	Source 4 50deg
(40)	ACTOR ILSE LIGHTS	Pipe A	2	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg
(41)	ACTOR ILSE LIGHTS	Pipe J	2	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enough... CHANNEL HOOKUP

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(42)	ACTOR ILSE LIGHTS	Pipe A	1	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg
(43)	ACTOR ILSE LIGHTS	Pipe J	1	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg
(44)	ACTOR HR ILSE LIGHTS	D2	2	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(45)	ACTOR HL ILSE LIGHTS	Pipe 9	6	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(46)	ACTOR ILSE LIGHTS	East 12' Unistrut	3	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg
(47)	ACTOR ILSE LIGHTS	East 12' Unistrut	1	Source 4 50deg 750w	L202	L20 1+ R11 9	Source 4 50deg
(48)	ACTOR ILSE LIGHTS	Pipe 9	1	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(49)	ACTOR ILSE LIGHTS	Pipe 9	2	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(50)	ACTOR DS ILSE LIGHTS	Pipe 9	7	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(51)	ACTOR DS ILSE LIGHTS	Pipe 9	5	Source 4 36deg 750w	L202	L20 1+ R11 9	Source 4 36deg
(53)	CNT US STG SP	Pipe 7 Low	4	Source 4 26deg 750w	L202	-	Source 4 26deg

Chapter 4: Supporting Paperwork

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(54)	Curtin	East 12' Unistrut	2	Source 4 26deg 750w	L202	L20 1	Source 4 26deg
(55)	Center Special	East 16' Unistrut	2	Source 4 26deg 750w	L202	-	Source 4 26deg
(56)	DS diag sp	C1	1	Source 4 26deg 750w	L202	-	Source 4 26deg
(57)	DS diag sp	G1	1	Source 4 26deg 750w	L202	-	Source 4 26deg
(58)	CNT STG SP	Pipe 7 Low	1	Source 4 26deg 750w	L202	L20 1	Source 4 26deg
(59)	CNT STG SP	Pipe 7 Low	6	Source 4 26deg 750w	L202	L20 1	Source 4 26deg
(60)	Opening Shilouettes	SR Boom 5	5	Source 4 36deg 750w	L202/ R132	-	Source 4 36deg
(61)	Opening Shilouettes	SL Boom 5	5	Source 4 36deg 750w	L202/ R132	-	Source 4 36deg
(62)	Opening Shilouettes	SR Boom 5	6	Source 4 36deg 750w	L202/ R132	-	Source 4 36deg
(63)	Opening Shilouettes	SL Boom 5	6	Source 4 36deg 750w	L202/ R132	-	Source 4 36deg
(64)	DS Actor Scrape	SR Boom 1	5	Source 4 26deg 750w	NC	-	Source 4 26deg
(65)	DS Actor Scrape	SL Boom 1	5	Source 4 26deg 750w	NC	-	Source 4 26deg
(66)	Preshow Teaser	SR Boom 2	3	Source 4 36deg 750w	L201	-	Source 4 36deg
(67)	Preshow Teaser	SL Boom 2	3	Source 4 36deg 750w	L201	-	Source 4 36deg
(70)	Manchest United/ Secretary Back	Pipe 15	2	Source 4 36deg 750w	L730	-	Source 4 36deg
(71)	Manchester United	SR Boom 1	2	Source 4 26deg 750w	L730	-	Source 4 26deg
(72)	Manchester United	SL Boom 1	2	Source 4 26deg 750w	L730	-	Source 4 26deg
(73)	Race Course Fill X	SR Boom 3	5	Source 4 36deg 750w	-	-	Source 4 36deg
(74)	Race Course Romance Fill	SL Boom 3	5	Source 4 50deg 750w	NC	R78 417	Source 4 50deg

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(75)	Race Course/ Romantic Swirl	SR Boom 3	2	Source 4 36deg 750w	R51	R78 231	Source 4 36deg
(76)	Race Course/ Romantic Swirl	SL Boom 3	2	Source 4 36deg 750w	R51	R78 231	Source 4 36deg
(77)	Race Course/ Chandeleir Support	SL Boom 2	2	Source 4 36deg 750w	NC	R78 419	Source 4 36deg
(80)	Bus Singer Sp	SR Boom 4	3	Source 4 26deg 750w	NC	-	Source 4 26deg
(81)	Bus Tapper Sp	SL Boom 4	3	Source 4 26deg 750w	NC	-	Source 4 26deg
(82)	Bus Singer Sp	SR Boom 4	4	Source 4 36deg 750w	NC	R78 227	Source 4 36deg
(83)	Bus Tapper Sp	SL Boom 4	4	Source 4 36deg 750w	NC	R78 227	Source 4 36deg
(85)	Bus /Window Movement	SR Boom 1	4	Source 4 36deg 750w	NC	R77 107	Source 4 36deg
(86)	Bus /Window Movement	SL Boom 1	4	Source 4 36deg 750w	NC	R77 107	Source 4 36deg
(87)	Bus/Amber StLight	SR Boom 2	1	Source 4 26deg 750w	NC	-	Source 4 26deg
(88)	Bus/ Red Streak	SL Boom 2	1	Source 4 26deg 750w	NC	R78 227	Source 4 26deg
(89)	Bus /Window Movement	SR Boom 2	4	Source 4 36deg 750w	NC	R78 227	Source 4 36deg
(90)	Bus /Window Movement	SL Boom 2	4	Source 4 36deg 750w	NC	R78 227	Source 4 36deg
(91)	Bus /Window Movement	SR Boom 3	4	Source 4 36deg 750w	NC	R78 417	Source 4 36deg
(92)	Bus /Window Movement	SL Boom 3	4	Source 4 36deg 750w	NC	R78 417	Source 4 36deg
(93)	Bus /Window Movement	SR Boom 5	4	Source 4 36deg 750w	NC	CO NS TR UC TIO N (ST OC K)	Source 4 36deg

Chapter 4: Supporting Paperwork

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(94)	Bus /Window Movement	SL Boom 5	4	Source 4 36deg 750w	NC	CO NS TR UC TIO N (ST OC K)	Source 4 36deg
(96)	Civis Lesson Special	SR Boom 1	3	Source 4 26deg 750w	NC	L20 1	Source 4 26deg
(97)	Civics Lesson Window	Pipe 16	2	Source 4 36deg 750w	NA	R77 279	Source 4 36deg
(98)	Hanging Black light	Pipe 12 Low	1	Black Light 575w	NA	-	Black Light
(99)	Hanging Black light	Arrow Sign	1	Black Light 575w	NA	-	Black Light
(100)	Jazz Club Breakup	SR Boom 2	2	Source 4 36deg 750w	R27	R78 417	Source 4 36deg
(105)	4 jokes SP	Pipe F	1	Source 4 26deg 750w	L201	-	Source 4 26deg
(106)	4 jokes SP	Pipe 6	2	Source 4 26deg 750w	L201	-	Source 4 26deg
(107)	Guilty Pleasures Brkup	SR Boom 3	3	Source 4 36deg 750w	NC	R56 1	Source 4 36deg
(108)	Guilty Pleasures Brkup	SL Boom 3	3	Source 4 36deg 750w	NC	R56 1	Source 4 36deg
(109)	Guilty Pleasures Brkup	SR Boom 5	3	Source 4 36deg 750w	NC	R56 1	Source 4 36deg
(110)	Guilty Pleasures	SL Boom 5	3	Source 4 36deg 750w	NC	R56 1	Source 4 36deg
(111)	Jungle Love/ Bitter Shadows	SR Boom 1	6	Source 4 36deg 750w	-	R78 227	Source 4 36deg
(112)	Jungle Love/ Bitter Shadows	SL Boom 1	6	Source 4 36deg 750w	-	R78 227	Source 4 36deg
(114)	Jungles Love Sp	SL Boom 1	3	Source 4 26deg 750w	NC	L20 1	Source 4 26deg

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enou... CHANNEL HOOKUP

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Am I black Enough yet.lw5

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(115)	Slang Council/ Street Light	SR Boom 1	1	Source 4 26deg 750w	R21	-	Source 4 26deg
(116)	Slang Council/ Street Light	SL Boom 1	1	Source 4 26deg 750w	R21	-	Source 4 26deg
(117)	Slang Council / Diag	SR Boom 5	2	Source 4 36deg 750w	NC	-	Source 4 36deg
(118)	Slang Council / Diag	SL Boom 5	2	Source 4 36deg 750w	NC	-	Source 4 36deg
(119)	-	Pipe 16	3	S4 PAR MFL 575w	R21	-	S4 PAR MFL
	"	"	7	"	"	"	"
(120)	Slang Council	Pipe 16	1	Source 4 36deg 750w	L202	R77 51	Source 4 36deg
	"	"	5	"	"	"	"
	"	"	8	"	"	"	"
(121)	Slang Council Steps	East 16' Unistrut	3	Source 4 26deg 750w	NC	-	Source 4 26deg
(122)	Slang Council Steps	East 16' Unistrut	1	Source 4 26deg 750w	NC	-	Source 4 26deg
(125)	Playground	Pipe 15	7	Source 4 36deg 750w	R09	R99 107	Source 4 36deg
(126)	Playground	Pipe 10	3	Source 4 36deg 750w	R08	G64 3	Source 4 36deg
	"	"	4	"	"	"	"
	"	H3	1	"	R18	"	"
(127)	Playground	Pipe 10	1	Source 4 36deg 750w	R08	G42 94	Source 4 36deg
	"	"	2	"	"	"	"
(128)	Mayors Wnidow	Pipe 7	1	Source 4 26deg 750w	NC	-	Source 4 26deg
	"	"	1a	"	"	"	"
(129)	Playground	SL Boom 4	2	Source 4 36deg 750w	R18	R11 9	Source 4 36deg
	"	SR Boom 4	"	"	"	"	"

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enou... CHANNEL HOOKUP

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(130)	Roaming Special	Pipe 2 Low	1	Source 4 26deg 750w	NC	-	Source 4 26deg
	I-Que	"	1.1	Rosco I-Que			Rosco I-Que
	Iris	"	1.2	Dmx Iris			Dmx Iris
(131)	Roaming Special	Pipe 2 Low	8	Source 4 26deg 750w	-	-	Source 4 26deg
	I-Que	"	8.1	Rosco I-Que			Rosco I-Que
	Iris	"	8.2	Dmx Iris			Dmx Iris
(140)	BAck Wall Treatment	Pipe 17	1.1	Altman Zip Strip Cell 3w	L366	-	Altman Zip Strip Cell
	"	"	2.1	"	"	"	"
(141)	BAck Wall Treatment	Pipe 17	3.1	Altman Zip Strip Cell 3w	L366	-	Altman Zip Strip Cell
	"	"	4.1	"	"	"	"
(142)	BAck Wall Treatment	Pipe 17	1.2	Altman Zip Strip Cell 3w	R321	-	Altman Zip Strip Cell
	"	"	2.2	"	"	"	"
(143)	BAck Wall Treatment	Pipe 17	3.2	Altman Zip Strip Cell 3w	R321	-	Altman Zip Strip Cell
	"	"	4.2	"	"	"	"
(144)	BAck Wall Treatment	Pipe 17	1.3	Altman Zip Strip Cell 3w	R357	-	Altman Zip Strip Cell
	"	"	2.3	"	"	"	"
(145)	BAck Wall Treatment	Pipe 17	3.2	Altman Zip Strip Cell 3w	R357	-	Altman Zip Strip Cell
	"	"	4.3	"	"	"	"
(146)	Unxder Deck Lights	Under Deck	1.1	Altman Zip Strip Cell 3w	L366	-	Altman Zip Strip Cell
	"	"	2.1	"	"	"	"
(147)	Unxder Deck Lights	Under Deck 2	1.1	Altman Zip Strip Cell 3w	L366	-	Altman Zip Strip Cell
	"	"	2.1	"	"	"	"
(148)	Unxder Deck Lights	Under Deck	1.2	Altman Zip Strip Cell 3w	L730	-	Altman Zip Strip Cell
	"	"	2.2	"	"	"	"

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enou... CHANNEL HOOKUP

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(149)	Unxder Deck Lights	Under Deck 2	1.2	Altman Zip Strip Cell 3w	L730	-	Altman Zip Strip Cell
	"	"	2.2	"	"	"	"
(150)	Unxder Deck Lights	Under Deck	1.3	Altman Zip Strip Cell 3w	R321	-	Altman Zip Strip Cell
	"	"	2.3	"	"	"	"
(151)	Unxder Deck Lights	Under Deck 2	1.3	Altman Zip Strip Cell 3w	R321	-	Altman Zip Strip Cell
	"	"	2.3	"	"	"	"
(152)		US Deck	2.1	Altman Zip Strip Cell 750w			Altman Zip Strip Cell
		"	4.1	"			"
(153)		US Deck	2.2	Altman Zip Strip Cell 750w			Altman Zip Strip Cell
		"	4.2	"			"
(154)		US Deck	2.3	Altman Zip Strip Cell 750w			Altman Zip Strip Cell
		"	4.3	"			"
(155)		US Deck	1	Birdie 150w			Birdie
(156)		US Deck	3	Birdie 150w			Birdie
(157)		US Deck	5	Birdie 150w			Birdie
(168)	Pearl River	Hanging Units		Brite Strip 24V ONLY	NA		Brite Strip 24V ONLY
(169)	Radio	Hanging Units		Brite Strip 24V ONLY	NA		Brite Strip 24V ONLY
(170)	X2 Laffette	Hanging Units	BU1	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(171)	X2 Last Stop	Hanging Units	BU2	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(172)	Club Sign	Hanging Units	CLUBSIGN	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(173)	Window 1-Small	Hanging Units	WI1	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(174)	Window 2	Hanging Units	WI2	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enou... CHANNEL HOOKUP

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(175)	Clock	Hanging Units	CLOCK	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(176)	Maryland	Hanging Units	UMDFLAG	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(178)	Civil Rights-	Hanging Units	CHALKBOARD	Brite Strip 24V ONLY	NA	-	Brite Strip 24V ONLY
(179)	Light boxes	Hanging Units	CLUBSIGN	Sign Lights	NA	-	Sign Lights
(180)	Light boxes	Hanging Units	AR1	Arrow Sign Lights	NA	-	Arrow Sign Lights
(181)	Light boxes	Hanging Units	AR2	Arrow Sign Lights	NA	-	Arrow Sign Lights
(182)	Light boxes	Hanging Units	AR3	Arrow Sign Lights	NA	-	Arrow Sign Lights
(183)	Light boxes	Hanging Units	AR4	Arrow Sign Lights	NA	-	Arrow Sign Lights
(184)		Chandlier		DS Chandlier			DS Chandlier
		"		US Chandlier			US Chandlier
(185)		Hanging light		light			light
(186)		Chandlier		US Star Chandlier			US Star Chandlier
(200)	HOUSE LIGHT	Pipe 1	1	6" Fres 1kw	NC	-	6" Fres
	"	"	2	"	"	"	"
	"	"	3	"	"	"	"
(201)	HOUSE LIGHT	Pipe 3	1	6" Fres 1kw	NC	-	6" Fres
	"	"	5	"	"	"	"
	"	E1	3	"	"	"	"
(202)	HOUSE LIGHT	Pipe 4	1	6" Fres 1kw	NC	-	6" Fres
	"	"	2	"	"	"	"
	"	"	3	"	"	"	"
(203)	HOUSE LIGHT	Pipe 5	1	6" Fres 1kw	NC	-	6" Fres
	"	"	2	"	"	"	"
	"	"	3	"	"	"	"

Chapter 4: Supporting Paperwork

4.1: Channel Hookup

Am I Black Enou... CHANNEL HOOKUP

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Channel	Purpose	Position	Unit#	Type & Acc & W	Color	Gobo	Inst Type
(204)	HOUSE LIGHT	Pipe 7	2	6" Fres 1kw	NC	-	6" Fres
	"	"	3	"	"	"	"
	"	"	4	"	"	"	"
(210)		Pipe 7	7a				
(211)		Pipe 7	2a				
(301)	Hallway lights	NA					
	"	"					
	"	"					

Chapter 4: Supporting Paperwork

4.2: Cue Track

AM I BLACK ENOUGH YET by Clinton Johnson
CSPAC - Kogod Theatre
Directed by Scot Reese

CUE SHEET

12/6/10
Page 1/1
Lighting Designed by Jonathan Dillard

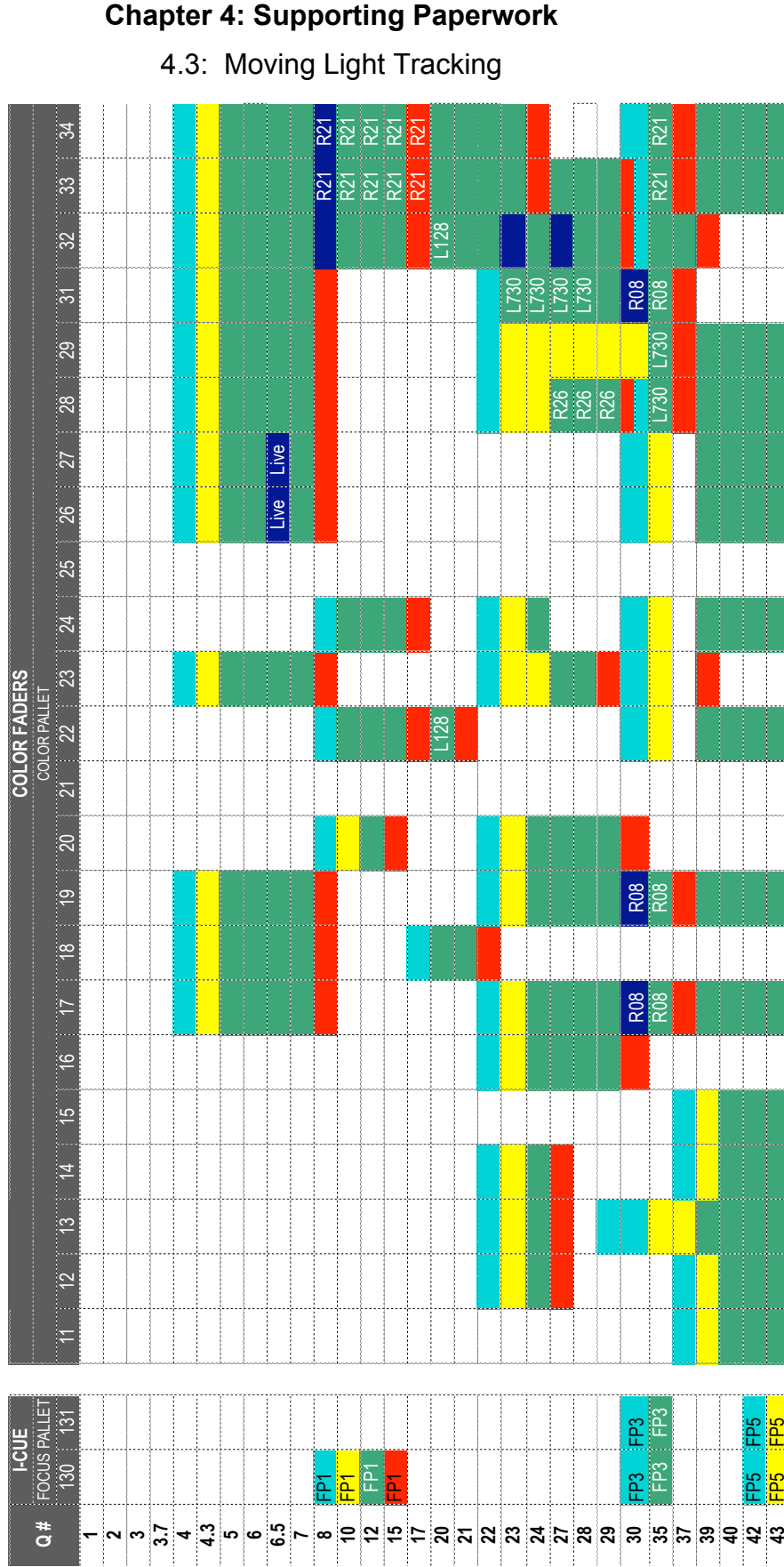
Q #	PART	TIME	TIME	DUR	MARK	OLLO	LINK	BLOCK	PAGE		PLACEMENT
1		5		5					2	Preshow	Preset
2		10		10					2	House to half	With Kojo
3		8		8					2	BO	End Kojo
3.7		10	10	10					2	SR Side - TAP ENTRANCE	Baccari in position
4		10+	10	10	M				2	Backlit Silhouette - SILHOUETTE	"black"
4.3		3		3						Single Silhouette	Anticipate "I'm so forlorn"
5		0		0	R			B	2	Stage Fill - CURTAIN RIP	Curtain "ripped" down (w/ solenoid)
6		3+		7				b		Add house	Alexis hand thing
6.5		3+	3	7				b		House out	"Give yourself a hand"
7		3		3					9	Add house - DANCIN'	"Oh, one more thing..."
8		10	10	10	M			b		Pull down stage - TRANSITION	Actor's in the hizz-ouse
10		7/12		7	R				10	Lights up on scene - MANCHESTER	Set for Manchester
12		5		5	R			b	14	Ethi on phone DSR	Anticipate her entrance
15		5		5				b	19	Ethi out DSR	She exits
17		7+	7	7	M					TRANSITION	Jamar hits the floor - end of scene
20		5	5	5	R				21	Lights up on scene - RACE COURSE	Jason + Erika sets the chair
21		3		3		3		b		Pull down to table - BUTTON	End of RACE COURSE - "All his friends call him sonny"
22		2/5	2	2	M					Open - RULE NUMBER 3	Auto-follow
23		5	10	10	R					TRANSITION	After fist bump, into Erika's song
24		3+/8		12	R					Fill for Erika	Erika pauses song
27		7/12	12	12	R	12			36	TWO BLACK GIRLS, ONE WHITE	Erika turns
28		5		5						Add signs - JAMAR'S MONO FINAL LOOK	Auto-follow
29		5		5		5				Pull down	last line: "two black girls"
30		5	10+	10	M				39	TRANSITION	Auto-follow
35		5+		10	R				40	CIVICS LESSON	2 nd "All right settle down..."
37		3+			M	6			42	Blacklight kick on - BLACK LIGHT	"Well done son..."
39		5+			R		E1	b	42	TRANSITION - club arrow sign effect	Into JAZZ CLUB
40		5	5	5	R			b	43	After Midnight club look - JAZZ CLUB	with music
42		7	7	7	M			b		Add for Johnny's entrance	Anticipate J's entrance
43		5	5	5						Restore - JAZZ CLUB	J's exist
45		10	10	10	R			b	58	DSL special - FOUR JOKES-DSL	End of JAZZ CLUB (w/ exit)
46		5		5				b		Four Jokes - HL AISLE	"and I hate niggers"
47		5		5		x		b		Four Jokes - SR AISLE	
48		5		5	R					Four Jokes - DSR	"get a job"
49		5	5	5	M			b		Four Four Jokes specials	"I'm thinking about pussy"
50		5	5	5	R			B	60	INTERMISSION - House up	INTERMISSION
52		10	10+	10	M			b	61	House to half	House Call
53		3+	3	1:00	R				61	AIBEY - full look	end of intermission
62		7/9	7	9	M			b	66	pull and take out house	"enjoy the rest of the show"
65		0+	0+	8	+			b	70	TRANSITION	Into SLANG COUNCIL
73		5/8	5	8	R				76	Shift downstage - STAIRS	Foot slap - anticipate x to stairs
75		0		0				b	86	Pull done for step - STEP	"that's it, I'm gonna hurt you" FIRST STOMP
77		5+	5+	5	+			b	86	Pull to Erika USL - TRANSITION	"...white woman taking things from me"
78		3+/5	3+	10	+					Pull to plat - JUNGLE LOVE	Anticipate first line
79		8+	8	8	R			b	88	TRANSITION	"Shadows Come"
79.5				15	M	F6			88		3 rd "I know he watches..."
	1	5	15	15	M					SP out	
	2	8		8						Color out	
80		30+	30	35	R			B	89	PLAYGROUND	Auto-follow
81		5		5	R					Add parent special, take out aisles	Baccari at bottom step
82		3	3	3				b	89	Take out parent special DSR	"Throw the first punch" Parents become kids
83		5	5	5				b		Add DSL	Anticipate kids X to DSR
88		5	5	5		F5			92	TRANSITION	"Nigga, please" end of playground
90		4	4	4	R			b	93	MAYORS OFFICE	Auto-follow
94		12	12	12	M			b	105	TRANSITION	"I could see that" with sound
100		4+/7	4	7	R			B	106	HERO	Baccari enters
101		5/12		12	R					Table SP	Baccari x to table
102		7		7						Sparkle (purple)	Anticipate ensemble's entrance
103		5/7	5	7					107	John Henry Boxes	"Let me show you"
104		5+	5	30	M					Fade all but fade	"When the web first came around"
104.5		7/11	7	11	R			b		Pull down to Baccari CS	Anticipate Baccari's sit
107		8+	8	8				b		Open to final transition	"Or truly gained on" - Ensemble stands
108		3	3	3					108	Pull down	"You can keep a little, if you want"
110		5	5	5				b		Curtain call	With sound
111		0+	0	30		E1 + E2 + E3 + E4				Bally hoo dance party	with dancing
112		8		8				b		Walk out	Ensemble exits (with sound?)

ML TRACKING

AM I BLACK ENOUGH YET by Clinton Johnson

CSPAC - Kogod Theatre
Directed by Scott Reese

KEY: ON OFF MARK SITTING MARK/OUT LIVE MARK



ML TRACKING

AM I BLACK ENOUGH YET by Clinton Johnson
CSPAC - Kogod Theatre
Directed by Scot Reese

KEY: ON OFF MARK SITTING MARK/OUT LIVE MARK

Q	130	131	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	31	32	33	34
45	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
46	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
47	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
48	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
49	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
50	FP5	FP5	OFF	R75	R75	R75	R75	MARK/OUT	MARK/OUT	MARK/OUT	Live														
52			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
53			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
62			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
65			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
73			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
75			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
77			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
78	FP6	FP6	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
79	FP6	FP6	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
79.5	FP6	FP6	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
80	FP11	FP11	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
81	FP11	FP11	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
82	FP11	FP11	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
88			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
90			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
94	FP9	FP9	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
100	FP9	FP9	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
101	FP9	FP9	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
103	FP9	FP9	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
104	FP10	FP10	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
104.5	FP10	FP10	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
107	FP10	FP10	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
110	FP10	FP10	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
111	E2	E3	OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														
112			OFF	MARK	MARK	MARK	MARK	MARK/OUT	MARK/OUT	MARK/OUT	Live														

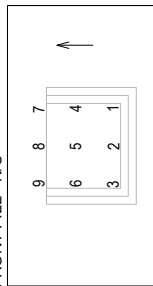
Chapter 4: Supporting Paperwork

4.3: Moving Light Tracking

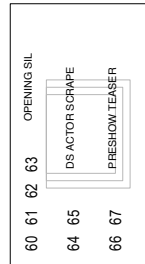
4.4: Magic Sheet

MAGIC SHEET

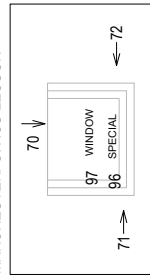
FRONT FILL - N/C



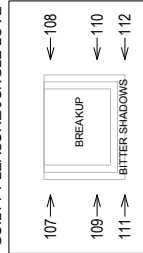
OPENING MISC



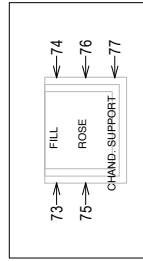
MANCHESTER/CIVICS LESSON



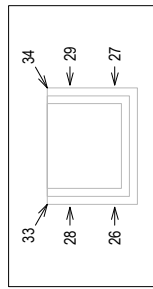
GUILTY PLEASURE/JUNGLE LOVE



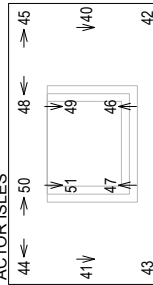
RACE COURSE



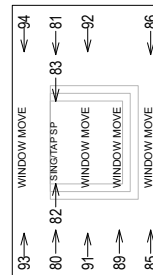
TONING - FADERS



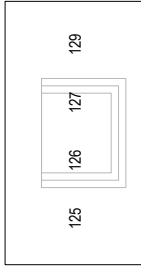
ACTOR ISLES



BUS



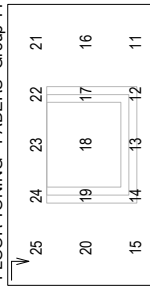
PLAYGROUND



ROAMING SP:
SL I-CUE: CH 130
SR I-CUE: CH 131

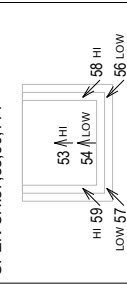
HOUSE LIGHTS: CH 200 - 204

FLOOR TONING - FADERS -Group 11

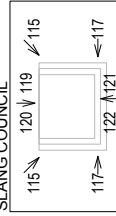


CS SPECIALS

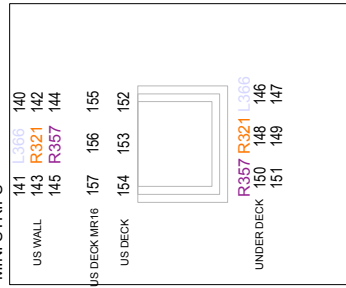
OPEN CH:87,88,90,114



SLANG COUNCIL



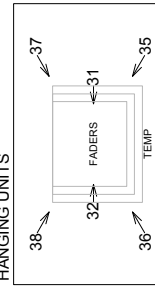
MINI STRIPS



HANGING UNITS:

HANGING UNITS:	
PEARL RIVER - CH 168	ARROW STRIPS - CH 177
LAFFETTE - CH 170	ARROW BUBLS - CH186
LAST STOP - CH 171	ARROW BACKLT - CH 99
WINDOW SM - CH 173	DS CHANDLIER - CH 184
WINOW2 - CH 174	US STAR CHAND. - CH 186
	CLOCK - CH 175
	RADIO - CH 169
	CLUB STRIPS - CH 172
	CLUB BUBLS - 179
	UMD FLAG - CH 176
	CHALKBOARD - CH 178
	HANGING LIGHT - CH 185
	BLACK LIGHT - CH 98

HANGING UNITS



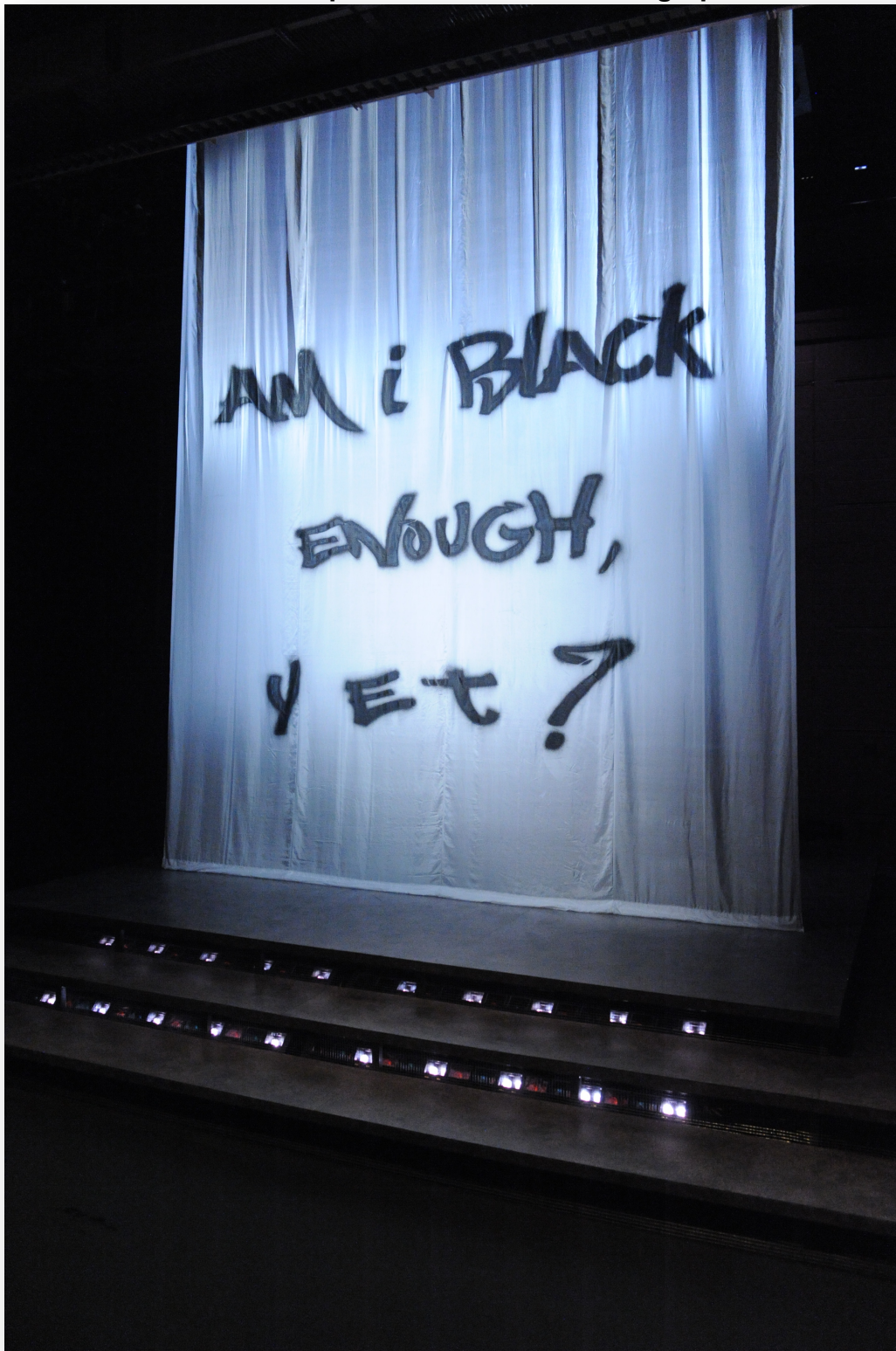


Fig. 5.1



Fig. 5.2

Chapter 5: Production Photographs



Fig. 5.3



Fig. 5.3

Chapter 5: Production Photographs



Fig. 5.4

Chapter 5: Production Photographs



Fig. 5.5



Fig. 5.6

Chapter 5: Production Photographs



Fig. 5.7



Fig. 5.8

Chapter 5: Production Photographs



Fig. 5.9



Fig. 5.10



Fig. 5.11



Fig. 5.12

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